

Handwritten initials or signature.

June 3, 1936

Mr. Chas. Hoffner
231 Walnut Street
Reading, Pa.

Dear Mr. Hoffner:

Enclosed you will find a check for the
water color you sent us.

Sincerely yours,

Director

With Gregor Inpert
nrc

June 3, 1936

Mr. Edward Robinson
910 North Rexford Drive
Beverly Hills, California

Dear Mr. Robinson:

As I was under the impression that you were coming to town shortly after writing your letter, I did not communicate with you by mail. However, I now see by the papers that you are planning to be in town very soon.

The Brook situation is a very difficult one for me. I do not like to break our precedent but in view of the fact that I have hopes that you will develop into an important downtown gallery buyer, I am willing to make a personal concession by reducing the price to \$400 - or splitting the difference. I did not consult Mr. Brook as all our artists are aware of our policy but as I mentioned before, I am willing to make this concession personally.

Incidentally, I have talked with the Pascia Estate owners and I think I can offer you some very tempting bargains as the group is eager to raise some funds for the summer.

I hope that you will come in during our visit. Is it possible for you to give me a ring to let me know when you are coming so that I may be sure to be here. It will be so nice to see you.

Adam sends his regards.

Sincerely yours,

Director

Edith Gregor Halpert
MPC

June 4 - '36

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith G. Helfert

Madam.

Check recd. Thank you. We have here
a Perm. colored Picture, in frame, Shous, Bride &
Groom, drinking toast, at table, some reading
8 1/2" x 11" good cm. price \$12.50

Respect
C. M. Helfner
231 Walnut St.
Reading Pa.

Recd. payment in full for Picture \$5.00

C. M. Helfner

30 ROCKEFELLER PLAZA
ROCKEFELLER CENTER
NEW YORK

June 4, 1936.

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

The following portraits which you sent down
to Williamsburg have been inspected by our people:

George III - attributed to Allen Ramsay
Hunting Scene by Jan Wyck
Queen Mary - attributed to Sir Peter Lely
Queen Charlotte by Sir William Beechey
Queen Mary by Kneller.

I am sorry to say that they do not recommend
purchase of any of these portraits for the Palace.

Neither do they recommend the purchase of
George III by Sir William Beechey, as it is too late for
the Palace. Also we feel that when a portrait of George
III is purchased, it should accompany another of Queen
Charlotte as indicated in the Palace Inventories. These
two portraits must be of a date previous to 1770.

Sincerely yours,


Kenneth Clancy

30 ROCKEFELLER PLAZA
ROCKEFELLER CENTER
NEW YORK

June 5th, 1936.

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

I have taken up with my associates again the question of having copies made at this time of original portraits which it is desirable to have in Williamsburg, but for one reason or another the originals of which seem to be impossible to get.

The general feeling at this time is that we would prefer not to have copies made until such time as we have had further opportunity to fully and completely pursue the question of original portraits.

Sincerely yours,


Kenneth Chorley.

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FREDERIC B. THOMASON
INC.
INSURANCE

NO 64-66 WALL STREET

W B WILLARD
PRESIDENT
JAMES W CROLIUS, JR
VICE PRESIDENT
WM. DE SIEBENTHAL
SECRETARY-TREASURER

A/H NEW YORK June 5, 1936

American Folk Art Gallery, Inc.,
113 West 13th St.,
New York City.

Gentlemen:

We enclose corrected fine arts schedule under Camden Policy JFA-20112, due to the fact that the items listed below, which you requested cancelled as of May 19, 1936, had already been cancelled as of March 27, 1936:

#691	\$5.
1019	19.
285	5.
461	15.
300	15.
279	15.
250	15.
908	8.
503	6.
722	5.
721	5.
497	5.
259	5.
746	10.
13	15.
12.	20.
401.	10.
1075	35.
130	10.
878	30.
379	35.
44	30.
938	18.

Faithfully yours,

FREDERIC B. THOMASON INC.

W B Willard
President

June 9, 1936

Mr. C. M. Heffner
231 Walnut Lane
Reading, Pa.

Dear Mr. Heffner:

If you wish to send on approval the two pictures referred to in your letters of June 4th and 7th I shall be very glad to consider them. The one referred to as "Bride and Groom" sounds more interesting than the other but I shall be pleased to look at them both.

Sincerely yours,

Director

Laith Gregor Walpert
nrc

June 10, 1936

Mr. Kenneth Chooley
30 Rock Teller Plaza
New York, N. Y.

Dear Mr. Chooley:

Thank you for your letter.

I am sorry that the painting "The Carriage of the
Lords of York" is not available. I still have
it in the gallery. I will let you know enough to
advise you when your picture is sent as we
are waiting for the rest of the end of the week.

I am enclosing a photograph of a park ale carv-
ing of George III on his throne. This is so unique
and so rare that it is in the gallery for your purposes
that I wanted to call your attention to it before I
placed all the paintings that I have on hand. We
also have a pair of engravings of King George III
and Queen Charlotte which are most appropriate.
They are priced very low and are well worth con-
sidering as such items come up very rarely.

Sincerely yours,

Director

With Gregor Halpert
mrc

30 ROCKEFELLER PLAZA
ROCKEFELLER CENTER
NEW YORK


June 11, 1936

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York City.

Dear Mrs. Halpert:

I am sorry that I had forgotten that "The
Marriage of the Duke of York" was returned to you.
Will you please have it sent back to Colonial Williams-
burg, Inc., Williamsburg, Virginia?

Sincerely yours,


Kenneth Chorley

GIMBEL GALLERIES CONTEMPORARY ART

NINTH AND CHESTNUT STREETS, PHILADELPHIA

June 13, 1936

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

We look forward with great pleasure to exhibiting your group of American Folk Art in our Galleries, opening October 1, 1936. It is agreed that we are to call for and return the shipment (covered by your insurance) and as I understood you to say, the prices will range from \$25.00 and up. We will guarantee sales in an amount of \$500 from the exhibition. You will allow us 25% of the sales price as our commission for selling.

As you know we have closed the Galleries for the summer, but I will return the 21st of September and will immediately communicate with you as to further details.

Thanking you for giving us such a lovely visit, and wishing you a very happy summer,

Sincerely,

Freda G. Watkins

Fridolyn G. Watkins,
Director.

FGW:s

P.S. My home address is
1322 de launcy Street
Philadelphia

WALNUT 6526

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PAINTINGS
WATERCOLORS
PRINTS
SCULPTURE

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Sept. 73 rd
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MILLS COLLEGE

SCHOOL OF EDUCATION
DEPARTMENT OF CHILD DEVELOPMENT
MILLS COLLEGE, CALIFORNIA

June 15, 1936

The Downtown Gallery
113 West 13 Street
New York City, New York

Attention: Mrs. Halbert

My dear Mrs. Halbert:

The exhibition arranged by the Mills College Department of Child Development and originally planned for June 2nd to June 15th is being kept open until June 26th.

Should you not be willing that we keep on exhibition the children's art work which you so kindly loaned to us, please inform us by return mail. If we do not receive word, we shall ship the materials to you as soon after the closing of the exhibit as possible.

Very truly yours,

Lovisa C. Wagoner

Lovisa C. Wagoner

ATK

June 18, 1936

Mrs. Maud P. Hull
111 East Franklin Road
Arlington, Virginia

Dear Mrs. Hull:

The gallery is closing for the summer today and naturally we are not planning to add to our collection at the moment. I am pleased that Mrs. Rockefeller is leaving within the next day or so and she is kindly offering for me to communicate with her at this late date.

So far, I am still hoping to get down to Richmond and there seems to be a strong likelihood of this actually taking place as I am arranging for an extended tour during my vacation.

Sincerely yours,

Director

Edith G. M. M. M.
Mrs.

THE J. L. HUDSON COMPANY
DETROIT

R. H. WEBBER, PRESIDENT
OSCAR WEBBER, VICE PRESIDENT & GENERAL MGR
W. A. PETZOLD, SECY & TREAS.

June 18, 1936

NEW YORK OFFICE
ASSOCIATED MERCHANDISING CORPORATION
1440 BROADWAY

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The Downtown Gallery
113 N. 13th St.
New York City

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

Our Invoice office advises me that they have received from you an invoice for the picture "Fido with a Red Ribbon". We had kept this picture from the consignment because we had a customer interested in it, but we said in our letter of May 4 that we would return it if you were in need of it and in reply received your "On Approval" invoice.

We are today making an effort to obtain a decision on the picture and unless we receive a favorable one within the next few days, we will return the picture to you.

We trust that you received in good order the Karfiols and the Davis which we returned to you on June 2.

Thanking you again for your cooperation, we are

Very truly yours,

The J. L. Hudson Co.

J. L. Hanna
Fine Arts Gallery

Jan:OW

June 19, 1936

Dear Mr. Albert,

Please add the foll. list of pictures to our American Folk Art Gallery list:

P1157	Water Color	Castle of Uaolpho	45.00
P1158	" "	Cupid at Work	50.00
P1159	" "	The Parting Interview of Louis xvi of France with his Disconsolate Family	30.00
P1160	" "	Joseph makes himself Known to his Brethren	50.00
P1161	" "	Confirmation Certificate Elizabeth Nieber	25.00
P1162	" "	Landscape with Cliff	20.00
P1163	" "	The Big Catch	20.00
P1164	" "	Portrait of a Gentleman with Arms Folded	15.00

Also add to our downtown Gallery list the foll. painting

WJQ	water color	Bowl of Fruit	by Yasuo Kuniyoshi	100.00
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Please confirm. Thank you.

Downtown Gallery, Inc.

FERNDAL 8-R-5

ANTIQUE AND GIFT SHOPPE

M. GRACE STONE
FERNDAL, PENNA.

June 19th 1936.

Mrs Edith Gregg Halpert
American Folk Art Gallery.
113 West 13th St.
New York City - N.Y.

My dear madam:-

Miss Mary Atkinson
has given us your name - thinking
you would be interested in
a primitive picture we have -
the subject is a child about
twelve years old - colouring is
very good and size approximately
24 X 30.

Then we know of two other
primitives - Yes the Martha Washington
which we think we could buy.
- size about 20 X 24 in. The Washingtons
are in good condition - the edges
need touching on Martha -

Would you be interested -
Yes - please let us know -
we will then make an
appointment and have them
all here for you to look over.
Very truly yours,
M. Grace Stone.

FREDERIC B. THOMASON
INC
INSURANCE

NO 64-66 WALL STREET

W B WILLARD
PRESIDENT
JAMES W CROLIUS, JR
VICE PRESIDENT
WM DE SIEBENTHAL
SECRETARY-TREASURER

A/H NEW YORK

June 20, 1936

The Downtown Gallery, Inc.,
113 West 13th St.,
New York City.

Attention Miss E. Hartfield

Dear Miss Hartfield:

We beg to acknowledge receipt of your favor of June 19, 1936 and as instructed therein, we have added the following pictures to the American Folk Art Gallery schedule:

P1157	Water Color	Castle of Udolpho	\$45.
P1158	do	Cupid at Work	50.
P1159	do	The Parting Interview of Louis xvi of France with his Disconsolate Family	30.
P1160	do	Joseph makes Himself Known to His Brethren	50.
P1161	do	Confirmation Certificate Elizabeth Hieber	25.
P1162	do	Landscape with Cliff	20.
P1163	do	The Big Catch	20.
P1164	do	Portrait of a Gentlemen with Arms Folded	15.

We have also added to the Downtown Gallery schedule the following painting:

JQ	Water Color	Bowl of Fruit by Yasuo Kun- iyoshi	100.
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Faithfully yours,

FREDERIC B. THOMASON INC.

W B Willard
President

LeRoy Comp

Dealer in Antiques
164 E. High Street
Carlisle, Penna.

July 13th 36

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Dear Edith Gregor Halpert

Just a few Lines in Regards to my Shimmel Carvings as you know I have a Large Eagle dogs. Roosters 2 crud Weather vains as i have a few Pieces i Put to my Collection I have a Piece it Looks Like a Lion But it is not it is all Raised up on the top over his Back it is the first one i ever seen Like this also a carved man about the size of a Indian that is carved in wood I would Be glad to here from you and as you know we delt Before together and would fine you a good Price on the Collection that would be Large Pieces with the small ones hope to here from you soon

I Remain Leroy Comp

New York World-Telegram



July 3, 1936

Dear Edith:

When I saw the inclosed prospectus in the alumni magazine of Duke University, where I once went to college, it occurred to me that you would be interested. That is the only reason I have for sending it to you, and I suspect your alert eye may have learned of it already.

However, as this says, they are getting ready down there to celebrate their centennial (dating from the start of old Trinity College) in two years, and they are ambitious to raise more money and expand to include a school and museum of art.

It is a comparatively rich university now, suffering all the pains of the parvenu, unsure and ambitious, limited by Southern conservatism and provincial inexperience, hopeful of being able to start something new that will be good, not at all certain of doing so.

It seems to me that you might do some good for them as well as for yourself if you should somewhat influence their buying.

Their main income is controlled by the Duke Foundation, in New York. If there is anything about the University itself you might care to know, I may be able to tell you how to find out. And if this suggestion of mine impresses you as a dud, you'll just have to excuse it for the sake of my good intentions.

Hortense sends you her best, and we both like the new Kunyoshi.

Sincerely,

George Brett.

WORKS PROGRESS ADMINISTRATION

1055

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

HARRY L. HOPKINS
ADMINISTRATOR

REFERENCE:FIN:D:C.

Miss Edith Halpert,
c/o Mrs. Andre,
1500 Eye St., N.W.,
Washington, D. C.

Dear Madam:

In the audit of your account for the period from
July 15, 1936 to August 4, 1936 in which you claim
\$ 56.85 it has been found necessary to make deductions in
the aggregate of \$ 9.20 as indicated below; therefore,
your account has been approved in the sum of \$ 47.65
instead of the amount claimed.

July 15 - Aug. 4, 1936 - Transportation procured on requests as follows:	
T/R #131951 Washington, D. C. to Newark, N.J. and return (air)	\$19.60
Cash bus fare Newark, N.J. to New York	1.00 ✓
" " " New York to Newark, N.J.	1.00 ✓
	<u>\$21.60</u>

Allowed: Round trip (rail)			
Washington to New York	\$13.60		
Washington to New York (Seat)	1.25		
New York to Washington (Pull)	2.50		
1 day per diem savings @ \$5.00	1.25	18.60	\$3.00

T/R #131952 Washington, D. C. to Newark, N. J. (air)	9.80		
Cash Bus fare Newark, N.J. to New York N. Y.	1.00	✓	10.80

Allowed Washington to New York (rail)	6.80		
Washington to New York (seat)	1.25	8.05	2.75

T/R #131955 Washington, D. C. to Newark, N. J. (air)	9.80		
T/R #131956 Newark, N.J. to Washington, D. C. (air)	9.80		
Cash Bus fare Newark, N.J. to New York, N. Y.	1.00		
Tube fare New York, N.Y. to Newark, N.J.	.20	20.80	

(Continued)

Finance Division, W.P.A.
Notice of Deductions on Claim

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Edith Halpert
Page Two

Allowed:

Round trip (rail)

Washington to New York	\$13.60			
Washington to New York (seat)	1.25			
New York to Washington (seat)	1.25			
$\frac{1}{4}$ day per diem savings @ \$5.00	1.25	\$17.35	\$3.45	\$9.20

T. R. Par. 8.

Advisory:

In the future all erasures and changes in the voucher should be initialed by the employee.

T. R. Par. 86.

These deductions are in accordance with suspensions made by the General Accounting Office.

Very truly yours,



F. S. BARTLETT,
Director of Finance.

*For case
you have not
heard this may
be of some interest
- but I suppose
you have had
a letter. G. G.*

WESTBROOK,
OAKDALE, LONG ISLAND.

July 21st, 1936.

Miss Anne Goldthwait,
112 East 10th Street,
New York City.

Dear Miss Goldthwait:

You will remember that last spring I consulted you about painting a portrait of my brother, Senator Cutting. As yet I have not received the information needed from the people in New Mexico; there has apparently been a delay on the plans of the new building. However, I expect to hear from them before long, and am therefore writing to find out what your plans are for the latter part of this summer or autumn.

Approximately what time would be most convenient for you to undertake the work? My mother and I will be so happy to have you paint a portrait and will, as far as possible, meet your convenience as to dates. Mother would, of course, want to talk to you, and you would, I am sure, wish to get from her whatever information you can as to coloring, etc. She will be here all summer. I, however, expect to be away from about the middle of August to the middle of September, and again for a month beginning early in October. I give you these dates so that we can work out a time that suits us all.

Looking forward to seeing you, and with all best wishes, I am

Yours sincerely,

John James

(Mrs. Bayard James)

WESTBROOK,
OAKDALE, LONG ISLAND.

July 30th, 1936.

Mrs. Halpert,
Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

I am writing to tell you that Mother and I have decided to have Miss Goldthwait paint a portrait of my brother. I have written her to this effect and hope to see her some time very soon.

This is just to keep you in touch and to thank you again for your help in this matter.

Yours sincerely,

Olivia James

(Mrs. Bayard James)

FERNDAL S-R-5

ANTIQUE AND GIFT SHOPPE

M. GRACE STONE
FERNDAL, PENNA.

July 28 '36.

Mrs Edith Gregor Halpert
American Folk Art Gallery
113 West 13th St
New York City - N. Y.

My dear madam:-

Enclosed find
photo of primitive painting on
board - the colorings are
unusually well preserved and
in good condition

We haven't attempted to touch
it we feel sure when cleaned
will look as good as when
painted as it was stored in
an attic for years.

It's hard to describe paintings
- as we know very little
about them - but would be
willing to ship it on approval
for ten days, providing you
will pay the expressage.

Price \$10.00

Very truly yours,

M. Grace Stone

P.S. Do you happen to know of
anyone in the market for a
pair of fine mahogany Sheraton

Dining Table? — Bureau?
Settee? Hepplewhite bureau?
Beautiful 8 day - moonface mahogany
grandfather - clock - beautifully inlaid?
H. B. S.

P.S.S. Of course - we need the
photo - if you please as we
have other parties interested.

August 2, 1936

Dear Robert;

Your brief note was forwarded to me from New York. As you have, no doubt, heard, I am in Washington, working with the Federal Art Project. It is the most stimulating work I have done for years, and I am delighted that I stopped off here on my way across country. My plan was to make a survey, and to reorganize the gallery for the fall.

For several years, I have felt and discussed the need of making a radical change in program. Today, I feel that my prophecy was right. The old order is finished, and a new one has taken place while we were making our last year. A direction, vastly different from what we knew, has been established. I should love to see you and tell you about the many experiences I am having. This rejuvenation process has cured me completely and I feel healthy and optimistic about the future. At last, I realize that I am not useless as many of the artists made me think. There's life in the old girl yet! Just kidding!

As I am working on my new plans for the fall, I am hoping to see you. Please do not let me hesitate to stop on my way. I can take it. Just tell me whether you are to continue working with me on this alone. I am telling you about the specific plans, so that I shall do and with the elements not only on art but also on personal trust. Most artists have reason - the business viewpoint - to believe that I am a bit of a fool. But if they sincerely feel that, I should be told so, and directly. No one owes me anything, and I owe no one anything. We are joined for mutual interest and the debit and credit side in a moral sense are clear.

Please write me at once, as it is necessary for me to know. Write directly and clearly, and as I said before, do not hesitate to be brutally frank. I shall still remain as fond of you and Jim as always.

When I return to New York, I shall have Miss Hartfield (when she comes back from her vacation) make up the report for you so that we can straighten out the records. I hope you do not mind waiting as I cannot get away and if I could, would not be able to read our ledgers as Miss Hartfield does.

How is the Philadelphia job coming? And are you doing some other work? I am dying to hear from you. I hope Jim had a swell trip. Give her my love. How about taking a little trip to Washington? It is a beautiful city, and you and Jim should really get acquainted with the capital. Love to you both and the kids.

ALA

Washington, D.C., August 11, 1936

Mr. J. A. Cook
601 11th Street
Fairfield, Conn.

Dear Mr. Cook:

As I am, possibly, part of the lot of 100 prints, I am not in a position to give you any information regarding the sale of the prints. I am, however, sure that you will find the prints to be of the highest quality and of great interest.

When you receive the prints, please let me know if you have any questions or if you need any further information. I am sure that you will find the prints to be of the highest quality and of great interest.

I am sure that you will find the prints to be of the highest quality and of great interest. I am sure that you will find the prints to be of the highest quality and of great interest.

I am sure that you will find the prints to be of the highest quality and of great interest. I am sure that you will find the prints to be of the highest quality and of great interest.

Sincerely,
[Signature]

COPY

August 13, 1936

*To Holger Cahill
Wash.*

Copy
Dear Eddie;

I now find that both my physical and nervous state are being sorely affected by the past two weeks activity. While my great enthusiasm for the project as a whole is unabated, and my admiration for your creative direction is just as great, my profound interest in my own job is dissipating so fast that I think it best for me to retire as gracefully as possible at once. There are a number of exhibitions and other details that I should like to see through just because I promised and scheduled them. Also I dislike leaving loose ends. All this can be accomplished by September 1st, if I have no interference.

The Museum of Modern Art exhibition has become a nightmare. I have expressed in no uncertain terms, what this show denotes in social significance, in demonstrating the net results of the project, and in establishing the great job you have done. My feeling about the show has been so intense, that I know it has stimulated others. I am stating this merely to point out that there can be no question about my desire to cooperate. Furthermore, I have organized important shows in the past. The Atlantic City, the 33 Moderns, and the First Municipal shows were conceived and planned by me. In the case of the first two, I was entirely responsible for them - all but the publicity which followed. The First Municipal Exhibition was completely outlined, the committee organized, the working procedure in effect, the machinery all set up, and everything functioning, with no assistance whatsoever, and no hysterics, long before anyone else came into the picture. This was one occasion in my life when I insisted on recognition in the catalogue, just as a record for the future. I knew then that the exhibition was the first step in a big movement.

I came to Washington principally because I was moved by the significance of the project, and also because I felt that I could be of some help. However, if I have to concentrate on the Museum show, I am not interested - irrespective of its importance. And if I am to be used as a target for the general inefficiency and belated planning, it is ridiculous.

Possibly several years will pass before I forget the evening when Stein was your dinner guest, in the company of Dorothy and myself. Your harping on my wrecking the show because of Greensboro, your repeated reference to me as a liar, rankle beyond words. I "took" it for after all you are my "boss" and it would be no more fitting for me to turn tables in the presence of a project member than it is for a waiter to strike a wealthy guest for insolence. Had we been alone, I could have explained to you the psychological motives, but that would have been might, offensive in public and I respect your feelings too much. The Greensboro show has become a symbol of the ineffective planning for the Museum exhibition. Actually, there is no need for even one picture. A much finer Jack Levine - the

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only possible exception to my statement - has arrived from Boston. Another point of continual attack is the selection of Woltz. I have a telegram before me listing as "impossible photographs" specifically the Woltz prints and several of Greensboro pictures. The entire photograph situation is absurd, and as an understatement, unfortunate. The only prints I have succeeded in getting this week are those by Woltz. The Washington photographer, with constant follow up by me, Mauley and Parker, finally delivered his negatives on August 13th (late PM). Woltz calls today to enlarge and print these. The New York photographer ruined some of his negatives sent by airmail twice daily. Not a print has arrived and it is still doubtful that they will be good. The New York staff cannot be trained overnight by me nor by Parker to carry out orders when they have never been taught control. You know what was done about the water colors and drawings, and the index material.

Morrison's shipment, after telegraphing and telephoning daily, arrived August 13th, 5 PM, only through the kind cooperation of the mail room. I stayed at Studio House until I was completely exhausted, to check part of this shipment. Now, the pictures must be recorded, photographed, listed, biographies obtained, frames made, etc.. Approximately 500 items arrived in the last ten days.

Everyone connected, without exception, has fallen down on the job, and you call me names in public to shift responsibility for faulty planning. It was only after I arrived in Washington, and composed the letter, that some machinery was set up for assembling the show. Many of your State directors did not cooperate, some because of sheer inefficiency; others deliberately. The photograph situation was called to your attention weeks ago, and I pleaded with you to call New York to get Abbott and others at once, or to institute an arrangement you liked better. Nothing was done for some time, and suddenly there was a blast, hysteria, scorn, insults, and still no effective machinery.

At this moment, there is no (indistinct) for the photo-montage of the southern galleries, no posters, no graphic charts. The index group is incomplete. There are hundreds of negatives and only a few prints. The situation is absurd, and it is only the big chief who is in a position to demand cooperation from outside sources. Making a list of those who fell down on the job is ridiculous. If you want the show to go on - and it must - make some immediate decisions, issue immediate orders, and fire those who do not know how to take them. We are all beating our wings against futility. The Washington staff is doing all that is humanly possible, but they cannot do the impossible.

If agreeable to you, I shall continue checking and reporting progress and call your attention to requirements. I shall do all I can to help the show along, irrespective of hours.

- 3 -

I shall carry out the promises of numerous exhibitions in their entirety; continue answering the many incoming letters, attend to imperative allocations; write out procedures in addition to those put into effect; complete the organization of Studio House (or its equivalent). I shall train a proper person to carry on the work, if the person I select is acceptable to you, or vice versa. In other words, I am willing to continue my present schedule of hours, and spirit of cooperation, in order to leave a record of things well done, and to prove my attitude toward the project and American Art.

Please face all the facts squarely. You must learn to accept some criticism, too. We have all pampered you and you must in turn take an occasional pill, because you certainly hand them out.

And will you let me know your decision at once, as I have just taken an apartment and can still adjust my rent arrangements.

I hope the foreword continues in swell shape.

Sincerely,



OFFICE OF THE COLLECTOR
SECOND DISTRICT OF NEW YORK
CUSTOMHOUSE

IN REPLYING REFER TO WCG: CJD: 638

TREASURY DEPARTMENT
INTERNAL REVENUE SERVICE
NEW YORK, N. Y.

August 18th, 1936.

American Folk Art Inc.,
113 West 13th Street,
New York, N. Y.

Gentlemen:-

This office acknowledges receipt of your Capital Stock
Tax Return for the period ended June 30th, 1936, showing tax due
in the amount of \$2.00.

NO CHECK ACCOMPANIED THE RETURN

You are requested to forward your check in the sum of
\$2.00 to this office immediately, attention of the symbols employed
here above, so that it may be applied to your Return which will
then be passed as filed.

Respectfully,

Joseph F. Higgins,
Deputy Collector in Charge.

lr

RECEIVED AT

Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial
Cables



All America
Cables

Blackout

Radio

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LGO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
	RADIOGRAM

STANDARD TIME
INDICATED ON THIS MESSAGE

Form
16

WT125 55 NL=WT WASHINGTON DC 21:

1936 AUG 21 PM 7 32

EDITH HALPERT=

ROOM 522 DUPONT CIRCLE APARTMENTS WASHINGTON DC=

GOT YOUR BILLET DOUX AFTER LONG DELAY STOP I THINK WE HAVE ALL
BEEN OVER NERVOUS AND OVER WORKED STOP WHY NOT REST A FEW DAYS
THEN SHAKE HANDS AND START ANOTHER ROUND STOP YOU KNOW NO MATTER
WHAT I SAY AT IRRITABLE MOMENTS I BELIEVE YOU HAVE ALWAYS DONE
A SWELL JOB SHOLOM ALECHEM=

EDDIE=

Telephone Your Telegrams to Postal Telegraph

Cahill

COPY

POSTAL TELEGRAPH

WT125 55 NL-WT WASHINGTON DC 21
EDITH HALPERT

1936 Aug. 21 PM 7 32

ROOM 522 DUPONT CIRCLE APARTMENTS WASHINGTON DC

GOT YOUR BILLET DOUX AFTER LONG DELAY STOP I THINK WE HAVE ALL
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A SWELL JOB SHOLOM ALECHEM

EDDIE

COPY

MEMORANDUM

September 2, 1936.

TO: Mr. Cahill
FROM: Mrs. Halpert, Studio House

I am attaching several exhibition schedules.

Number One - indicates exhibitions which have actually cleared through Studio House since the beginning of July when I started my association with the Project.

Number Two - indicates exhibitions which have not been shipped but have already been arranged and will be ready for shipping before I leave.

Number Three - includes circuit exhibitions for North Carolina, Florida, and Tennessee, which have already been scheduled and are now being arranged.

Exhibition Numbers 102 and 103 have already been assembled and shipped.

Number Four - indicates shows which are to be planned in Florida, Oklahoma and South Carolina. The requirements for those galleries were sent to us by the Directors and I am now working on this group.

I have also sent you the allocation report. You will note that during the month of August, we allocated 201 items and also the same quantity during the preceding month.

From the many letters of acknowledgment in which the Directors and other consignees express their enthusiasm for the show and for the results achieved through such exhibitions, I think it is imperative not only to continue the work but to extend such activities on a large scale.

It has been most difficult to function at Studio House with the continuously increasing work. It is important to have the proper facilities not only for storing all of the paintings, sculpture, ceramics and prints, but also to have large enough rooms for receiving, unpacking and checking, packing and shipping.

The ideal space for such work would be a floor through with possibly some space on the floor above for the office force. The large crates coming and going cannot be properly handled except from a street floor as the Express Company objects to any other loading arrangements.

to name
Sept 2/36

(2)

As you will note from the report, 1087 items have already been sent out in less than two months with additional arrangements for 575 items to be shipped shortly. In order to get out this large quantity of material it is necessary to assemble many more items and incoming shipments have totaled in the thousands in so far as individual items are concerned.

Of all the places I have seen, I feel that the Garfield Annex is by far the best. It is now occupied by the W.P.A. Accounting office which can possibly be moved. The space meets all of our requirements as it is on the street floor, centrally located, has excellent light and can be partitioned for our specific needs. I shall be glad to draw up the plans, including designs for racks in the stockroom division, the framer's shop, receiving and shipping rooms.

As you will know it is most important to have this matter taken care of immediately as we have to give up Studio House on September 15th, and many valuable works of art will have to be moved and properly filed to avoid any possible damage. Also, since the Federal Art Galleries throughout the country now depend on us entirely for their exhibitions, we cannot afford to hold up any collections and shipments.

I feel that the fine exhibitions which can be assembled from the works produced by the Federal Art Project will prove of incomparable value in the educational program. The exhibition at the Museum of Modern Art alone will be a manifestation of what has been produced under the Project and how much exhibitions of this type are needed in this country. Not only the artists but the American public will benefit tremendously through a continued program of outstanding exhibitions which the project can provide.

EXHIBITION SCHEDULE
for
TENNESSEE
FEDERAL ART PROJECT
WORKS PROGRESS ADMINISTRATION

<u>Exhibition</u>	<u>Knoxville</u>	<u>Chattanooga</u>	<u>No.</u>
#200 - Oils and Water Colors	10/1 to 10/30	10/22 to 11/10	11/
#201 - Graphics	10/22 to 11/10	11/12 to 12/1	12/
#202 - Sculpture and Ceramics	11/12 to 12/1	12/3 to 12/22	12/
#102 - Index of American Design	12/3 to 12/22	12/24 to 1/12	1/1
#203 - Children's Paintings	12/24 to 1/12	1/14 to 2/2	2/4
#103 - American Folk Art	1/14 to 2/2	2/4 to 2/23	2/2

All above exhibitions to be addressed to:

U. S. Government, O. P. 265-6900
Notify: Miss Eleanor H. Wiley, Project Supervisor,
Federal Art Gallery,
University of Tennessee Cafeteria,
16th & Cumberland Avenue,
Knoxville, Tennessee.

EXHIBITION # 300

**185 Index of American Design Plates
For Michigan Circuit**

Mr. Otto Hosh,
Grand Rapids Art Gallery
111 East Avenue S.W.
Grand Rapids, Michigan

November 2nd - November 25

Mr. Frank Almy
Hickley Gallery
Ann Arbor, Michigan

November 26th - December 20th

1 Flint
Williamson

December 26th - January 6th

Mr. Bryson Barroughs
Detroit Art Institute
Detroit, Michigan

January 10th

**EXHIBITION SCHEDULE
for
FLORIDA
FEDERAL ART PROJECT
WORKS PROGRESS ADMINISTRATION**

<u>Exhibition</u>	<u>St. Petersburg</u>	<u>Miami</u>	<u>Jacksonville</u>
#102 - Index of American Design	--	11/9 to 11/21	--
#106 - Graphic Arts	9/23 to 10/6	10/9 to 10/22	10/26 to 11/3
#107 - Oils and Water Colors	10/7 to 10/20	10/23 to 11/6	11/11 to 11/24
#202 - Sculpture and Ceramics	10/21 to 11/3	--	--
#204 - Photographs by Abbott, Weston, Randle, etc.	11/4 to 11/10	--	--

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**EXHIBITION SCHEDULE
for
SOUTH CAROLINA
FEDERAL ART PROJECT
WORKS PROGRESS ADMINISTRATION**

	<u>Charleston</u>	<u>Columbia</u>	<u>Greenville</u>
#201 - Graphics	9/28 to 10/17	--	--
#202 - Sculpture and Ceramics	--	9/28 to 10/17	--
#105 - American Folk Art	10/19 to 11/7	--	--
#206 - Water Colors	11/9 to 11/28	10/19 to 11/7	9/27 to 10/17
#207 - Oils	11/30 to 12/19	11/9 to 11/28	10/19 to 11/7
#205 - Graphics	--	11/30 to 12/19	11/9 to 11/28
#209 - Children Paintings	--	--	11/30 to 12/19

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EXHIBITION # 201

Graphics in all Media

Federal Art Gallery.....Florence	S. C.	Sept. 28 - Oct. 17
Federal Art Gallery.....Knoxville	Tenn.	Oct. 22 - Nov. 10
Federal Art Gallery.....Hattanooga	Tenn.	Nov. 12 - Dec. 1
Federal Art Gallery.....Nashville	Tenn.	Dec. 3 - Dec. 22

50 Mill Plain Rd.
~~Westchester~~ Fairfield,
~~Westchester~~ Connecticut

My dear Mrs. Halpert;

I enclose herewith a cheque for
Two hundred and two dollars being the balance after
having deducted the seventy-three dollars which you still
owe me for frames.

I regret this delay but can assure
you it has been due to no fault of my own.

Yours very truly,

W. A. Gough

September 8th, 1936.

September 16, 1936

Mr. W. A. Gough
90 Mill Plain Road
Fairfield, Conn.

Dear Mr. Gough:

I sent your check to Mrs. Malpert. She endorsed it and sent it in for deposit and also asked me why you had sent only \$202.00. The figure-head was \$275.00.

As she is traveling now, I could not answer her letter but am writing to you directly to ascertain why you deducted \$73.00. My records indicate that we paid you \$50.00 for frames and that you were asked to take back those we could not use so that the sum total would not exceed \$50.00.

I hope it will be advisable for you to send an explanatory note at once as Mrs. Malpert has been quite upset about the unwarranted delay in payment and now when she hears that you deducted \$73.00 for no reason I am sure she will be greatly annoyed.

Sincerely yours,

Bookkeeper.

Croton -on-Hudson
Mt. Airy Road
September 16, 1936

Dear Edith:

This is a heluva thing to do to you
but I'm up a tree (no, the housing, I think you've
already settled for me, bless you) but it's this.
I have a brother, a fine manly chap who's gotten
his B.A. from the University of Wisconsin and since
June has done nothing but look for a job. On his own.
Now he's turned to us for help and that means we
will turn to others *Trust*

He's had a year of social service doing
case work in his last year at college. And before
going off for that four years of learning was
secretary to Herman Shumlin for two years.

He can write. (He assisted on the press
work at Shumlin's and wrote for the Madison newspaper
as well)

He is sure he can land something in
Washington if he knows the right people. Well, I don't.
Neither does Sam. And I wondered if Holger Cahill
would be good enough to see Danny and ~~in~~ see if
there's anything he can suggest to the lad. If
there's anything I can do to show my gratitude for
this, please let me do it-- when and if.

I'm writing Danny (his name is Daniel Lang)
to phone you at the Downtown Gallery. I know ~~you~~ how
busy you are - so please don't be angry with me.

Believe me, I don't like using my friends but the little bastard's predicament is getting on my nerves.

I'M bringing in Sam to see the show next week ~~somebody's name~~ Perhaps you and Nat can have dinner with us . I'll telephone you.

Apologetically, but up a tree,

Bella Spewack

SAMUEL SPEWACK

Edith:

Please keep the lamps for me. I still have no home.

Enclosed is the munnyie in the form of a sheck.

Hooray for you ! Hiss for Jagen@orf.

Is Newtown under water? Huh ?

Bele

EXHIBITION SCHEDULE
From Studio House

NUMBER	DESCRIPTION	QUANT	PLACE	CITY	STATE	DATES	SENT
1	Children's Paintings	36	Federal Art Gallery	Columbia	S.C.		7/14
2	"	36	"	Oklahoma City	Okla.		7/14
3	"	36	"	Mobile	Ala.		7/14
4	"	36	"	Jacksonville	Fla.		7/14
5	"	36	"	Knoxville	Tenn.		7/14
6	"	36	"	Chapel Hill	N.C.		7/14
7	Ruth Reeves Textiles		"	Chapel Hill	N.C.		7/14
8	Bernice Abbott Photos	20	"	Raleigh	N.C.		7/14
9	Lincoln Highton Photos	59	"	Greenville	S.C.		7/14
10	European Modern Drawings	15	"	Raleigh	N.C.		7/14
11	U.S. P.O. Posters	23	"	Nashville	Tenn.		7/14
12	Graphic Arts	20	"	Oklahoma City	Okla.		7/14
13	Index of Design	20	"	Oklahoma City	Okla.		7/14
14	Misc. Crafts, Misc. Projects	73	"	Chattanooga	Tenn.		7/14

All above sent for circuit.

Sp.	Group - Oils & water colors	26	Greensboro Center	Greensboro	N.C.	7/20 - 8/15	7/12
Sp.	" - " " graph.	108	State Fair	St. Paul	Minn.	9/5 - 9/12	8/26
103	Oils - "American Landscapes"	25	Extension Gallery	Raleigh	N.C.	9/1 - 9/26	8/26
Sp.	Entire project - New Orleans	240	Modern Museum	New York	N.Y.	9/16 - 10/12	8/27
Sp.	Index of Design " "	(131	Modern Museum	New York	N.Y.	9/16 - 10/12	8/29
Sp.	Children's Paintings	51	Honolulu Academy	Honolulu	Hawaii	9/10 - 10/10	8/29
102	Index of Design	57	Extension Gallery	Raleigh	N.C.	9/7 - 9/21	9/1

Exhibitions arranged.

Sp.	Historical Pictures & Sculpture	50	Federal Writer's Proj.	Washington	D.C.	9/16 - 10/6	
Sp.	Group Show - Miscellaneous	75	Art Museum	Wichita	Kans.	10/7 - 11/7	
Sp.	" " " "	100	Art Gallery	Cairo	Ill.	9/15 - 10/7	
Sp.	Group - "Art in Use"	250	Art Museum	Newark	N.J.	11/6 - 2/6	
300	Index of Design	100	Art Gallery	Grand Rapids	Mich.	11/1 - 12/1	
300	" " "	100	Hackley "	Muskegon	Mich.	12/2 - 1/1	
300	" " "	100	Inst. of Art	Detroit	Mich.	1/2 - 2/1	

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235 PALISADE AVENUE
YONKERS, N. Y.

No 10/6/36
September 25, 1936

Mrs. Halpert
The Downtown Gallery
113 West 13th Street
New York City

My dear Mrs. Halpert,

Mr. C. Law Watkins, director
of Studio House in Washington,
D.C., has suggested to me
that perhaps you might be
able to help me find a
portion in a New York gallery.

235 PALISADE AVENUE
YONKERS, N. Y.

Last year I was assistant to the manager of Studio House; I helped her organize and hang the exhibitions, select and sell the paintings and prints, and I did much of the detail of the office work.

I should greatly appreciate it if you could give me a few moments of your time, at your convenience, and I should welcome any ideas you might offer.

Sincerely, Caroline C. Hrald

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WORKS PROGRESS ADMINISTRATION

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

HARRY L. HOPKINS
ADMINISTRATOR

September 28, 1936.

Mrs. Edith G. Halpert
RFD 1
Newtown, Conn.

Dear Mrs. Halpert:

I am enclosing copies of four letters containing information which I thought best to forward to you, not knowing when your next visit would take place. Also, list of 33 Index plates for the Newark Show. Please note that none have been selected from New York City as yet.

Otherwise there is nothing very urgent aside from the alarming fact that none of the Regional Director's promises to supply fresh material have produced anything so far. Following your suggestion, we sent letters to them.

All of the exhibitions are out including No. 200, about which I wrote in my last letter. I finally discovered that they were to get 50 water colors and oils and selected a good show accordingly, including the 13 water colors you had already set aside.

I am now working on No. 107, oils and water colors, first stop - St. Petersburg, where it is due October 7th. Parker thought I had best limit them to 40 pieces in all. I still have enough material to make this an interesting show as well.

I picked out all of the mural sketches I could find and have had them framed and set aside. Are you interested in going to the expense involved in providing glass for the very large series of six panels depicting children's activities?

Mrs. Robinson has already disposed of approximately half the Minnesota State Fair group*. It appears as though Wichita will have to take the leavings. The two are now in direct communication with each other on the matter. If anything additional is needed by Wichita, I told them that I would do my best to supply it.

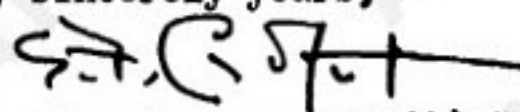
I am making plans to supply the Abbs Gallery with about 60 water colors and oils for the period October 19th to November 9th as requested by Mr. Andrews. Parker says it is worth a good show.

Johnson is with us for keeps and we are doing very well. I am having him frame as many water colors as possible for future shows. Harris is already an expert at the cards. We are getting good service from nearly every direction.

Please let us know when to expect you so that our letters won't cross.

* sent to Cairo, I'll guess

Very sincerely yours,



Ass't. Director of Exhibitions

(Project)

Enclosures

S. Rose Jülicher

DARTMOUTH COLLEGE GALLERIES
HANOVER, NEW HAMPSHIRE

Robert Mullen, Curator

Hollywood, Calif.
October 4, 1936.

Mrs Edith Gregor Hapbert
Director, The Downtown Gallery
113 West 13 Street
New York City.

Dear Mrs Halpert

This old letterhead will help you in remembering me as last year's curator of the Dartmouth Galleries. My new letterhead will interest you much more, I believe. It reads: "Stanley Rose Galleries. 6661 1/2 Hollywood Blvd. Hollywood, California. Director, my name." I shall begin the new job tomorrow.

A word or two about the galleries. They consist of two small, attractive rooms connected with the Stanley Rose Bookshop, which has the most interesting and undoubtedly the wealthiest clientele of any bookstore in this fabulous town. The sales records clearly indicate that there is gold in these hills. With a wife and a young son to provide for, I am daring to start this venture on a strictly commission basis with confidence and enthusiasm.

As quickly as possible I should like to hear everything you care to tell me about canvases, watercolors, prints and small sculpture that you could send to me. I'd like to see photographs, and to know about prices, sizes, details of insurance and shipping.

My policy will be to show chiefly American artists, and to leave my only competitor undisturbed in his work of bringing the School of Paris to Hollywood. I want the most interesting things available, but I must have Names. Occasionally I'll experiment with an expensive canvas, but chiefly I want shows ranging in price from 50 dollars to about 750. Small and medium-size canvases, because of shipping charges, will be preferred to big ones. I plan to get together a rather large collection of prints, which I expect to obtain on consignment.

I vaguely remember a certain catalog of one of your exhibitions of last year; was it "13 Painters"? I believe that might be an interesting thing to do here: a show made up of one canvas by each of 13 men and women you consider the outstanding people on your list.

I hope I have sufficiently outlined the situation so that you can send me detailed information.

Cordially yours,

Robert Muller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permissions from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 7, 1936

Mr. Robert Sullen, Director
Stanley Rose Galleries
6661 Hollywood Blvd.
Hollywood, California

Dear Mr. Miller:

Congratulations and lots of luck in your new venture. I agree with you that there is gold in Hollywood hills. We have already made a number of sales to your friends. I am sure that a good local gallery can develop interest & outlet for good American art. With your background and understanding, I am sure that you can put it over.

Of course the best way to make the issue strong is to concentrate on the line of attack. Any minor reasons are substance and I would suggest that in some case should be on the main art. I should be glad to go over to it.

It is your responsibility to select the best work for an exhibition set-up. Instead of concentrating on the work of one or two exclusive artists, I have requested the artist or artists to ask you for an estimation, representing the work as in my view. This work is concentrated in the daylight and for our efforts will be directed toward museums and experienced collectors with discrimination and willing to pay for the best works available.

On the other hand, recognizing the tremendous need for low priced paintings, I have inaugurated a new section which will be devoted entirely to the work of poor, artists who have come to within the past few years and who have not been exploited. I have fifteen whom I consider of vital importance in the social scene today. I am opening the gallery with this combined exhibition of all as a fine display of American folk art. Thus, we have the past, the present and future represented at one time. From past experience with new galleries, I think it would be an excellent idea to introduce American art by having a fine show of American folk art. This give the public an idea of a national background for American art and also has a most stimulating effect on the public. The paintings and sculpture have a human appeal as well as an aesthetic one and always sell.

This show could be followed up with a group exhibition of the older artists of real importance representing them with smaller examples so that the prices are not prohibitive at the beginning. The third show could be of the young artists who are creating so much interest throughout the country today. Their work can be priced at a top figure of \$200 with a

Mr. Robert Mullen, Page 2

October 7, 1936

range going down to \$10.00.

A list of the artists I am promoting will be sent to you, if you are interested. You understand, of course, that the usual procedure calls for the payment of all expenses of insurance and transportation by the consignee. We also allow a sales commission of 25%.

Please let me hear from you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

October 7, 1936

Mr. Philip Madelman
1170 Madison Avenue
New York

Dear Mr. Madelman:

Since I had the pleasure of seeing you and Madam
Madelman, I have been in concrete plans regard-
ing the matter we discussed.

For you, I am sure that it is very easy for me to
give a lot of authorization to act as agent for
the sale of the contents of the museum. On my own
to you I spoke explained that this is the proper
procedure and I am following his advice as I have
had no experience in this art dealer field.

Will you please send me a letter or note that you
authorize me to act as agent for you and Madam
Madelman - that I have the authority to carry out
the transaction financially.

It may be advisable to include in the commission that
you expect to pay me so that there will be no mis-
understanding in the event that the transaction
is actually closed. I think it is always advisable
to have such matters clearly outlined, particularly
between friends.

Meanwhile, I am very much encouraged and hope to
have some favorable news for you within a week or
so.

Sincerely yours,

Director

Edith Regor Halpert
nrc

Rjh

October 8, 1936

Mrs. Franklyn Watkins
Gimbel Brothers
Art Department
Philadelphia, Pa.

Dear Mrs. Watkins:

Thank you for sending me a list of the folk art collection. I notice that no or little is given to the American Folk Art Gallery. I hope that you will have some attention to the folk art. I do not want to give the impression that these important examples were sold to you for resale.

I am very eager to know if the collection is being received. As I have heard from you, I am a little discouraged about the matter and look forward to word from you.

Are you planning to have the special opening both you and Mr. Annemann mentioned previously? Please let me know.

Sincerely yours,

Director

Edith Greer Walcott
nrc

WORKS PROGRESS ADMINISTRATION

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

HARRY L. HOPKINS
ADMINISTRATOR

October 8, 1936

Mrs. Edith G. Halpert
Downtown Gallery
113 West 13th Street
New York City, N. Y.

Dear Edith:

This is to advise you that effective October 1st you were appointed as Consultant on the Federal Exhibition Project, at a salary of \$20.00 per diem, not to exceed ten days per month.

On the first and fifteenth of each month will you submit to this office the number of days and hours that you worked in order that your time may be certified for payment.

I enjoyed very much seeing you while in New York.

With kindest personal regards.

Very sincerely yours,



Thomas C. Parker
Assistant to Director
Federal Art Project

GIMBEL GALLERIES CONTEMPORARY ART

NINTH AND CHESTNUT STREETS, PHILADELPHIA

October 12, 1936

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Dear Mrs. Halpert:

We are delighted you
will be our guest of honor for our Gal-
lery opening tea on Wednesday, October
21st, 4:00 to 7:00 o'clock and look for-
ward to seeing you then. What time will
you be over?

The attendance so far
has been quite good but sales are still
in the offing. We are hoping that after
the tea the ultimate end will be realized.

We should like to hold
the exhibition the entire month of October
if it is satisfactory to you.

Enclosed is the pub-
licity to date. More will follow.

Best wishes,

Sincerely,

Fridolyn G. Watkins

Fridolyn G. Watkins,
Director.

FGW:s
ENCL:

WALNUT 6526

PAINTINGS
WATERCOLORS
PRINTS
SCULPTURE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STANLEY ROSE GALLERIES

6661 1/2 HOLLYWOOD BLVD. HOLLYWOOD, CALIFORNIA

Hempstead 4300

Robert Mullen

October 14, 1936

Mrs Edith Gregor Halpert
Director, The Downtown Gallery
113 West 13 Street
New York City

Dear Mrs Halpert,

Congratulations to you, too, and the best of luck in your new venture. It seems to me that if your gallery is not already the most interesting in New York, it shortly will be.

I know you are busy with preparations for the grand opening, but will you please answer for me these two or three questions.

When I took charge of the galleries I inherited two shows which will occupy the schedule up to November 10, and for the month of December I have agreed to exhibit the ACA print show. The 20 days from Nov. 10 to Dec. 1 are open, and I should like to make plans with you for a show for that period.

You say you have reduced the number of old-timers on your list to six. Could we arrange, on such short order, to exhibit here, during those 20 days, two or three representative works by each of the six, making a show of from 12 to possibly 20 small and medium size canvasses (and perhaps Watercolors)? There is this point that will have to be considered. Looking forward to the Christmas season, I'd like the privilege of keeping here any of the things not sold from the November exhibition; these would be things to show privately to special clients.

For the Christmas trade I would also like to have a first-rate collection of new American prints, apart from the ACA show which has been scheduled. I feel sure that you can offer something interesting in this field. If you care to do so, I wish, in fact, you would send me immediately 25 or 30 prints that you consider suitable, on consignment. I can assure you that the expenses of transportation and insurance will be paid promptly, and that the prints will be carefully handled.

I hope I shall hear from you soon.

Sincerely yours,

Robert Mullen

no - 10/36

OCTOBER 15, 1936

DEAR MISS HALPERT:

LAST FALL I CAME TO TALK WITH YOU REGARDING HANDLING OF WAYLANDE GREGORY'S WORK. AT THAT TIME YOU COULD NOT TAKE ON ANY MORE PEOPLE AND ASKED I GET IN TOUCH WITH YOU LATER.

I REALLY WOULD LIKE TO HAVE YOU DO SO IF YOU NOW FEEL YOU CAN... GREGORY WORKS MOSTLY IN TERRA COTTA AS YOU KNOW. HE WORKS ALSO IN PORCELAIN BUT THAT IS ENTIRELY SEPARATE FROM THE WORK HE WANTS A GALLERY TO HANDLE.

MAY I HEAR FROM YOU. THANK YOU.

SINCERELY,

Yolande von Wagner Gregory
MRS. WAYLANDE GREGORY

227 EAST 57TH STREET

NEW YORK CITY

APT. 19-C

500 Pembroke Ave.
Sandowne Pa
Oct. 15-1936

Dear Mrs. Halpert:-

The delay in writing you further regarding the paintings by Barnett has been due to the very serious illness of the owner who is now fortunately recovering.

I have been informed that the matter of the pictures will be definitely considered within the next two weeks or so and will inform you accordingly at that time. There are several of this artist's paintings in this group together with the actual objects used in his still-lives, his palette, etc.

Very sincerely,

Karl Lindborg

BOOKSHOP OF HARRY STONE
24 EAST 58TH STREET :: NEW YORK



October 16, 1936

Mrs. E. Halpert
113 West 18th Street
New York City

Dear Mrs. Halpert:

The "Aunt Phoebe" of the picture was the sister of Charles Whitehead Mitchell, who settled in Port Washington in 1716.

The period of the water colors according to the person I bought them from would be around 1800. If you are interested enough to check these things, no doubt there is a genealogy of the family. I obtained these facts direct from the person I purchased them from.

Sincerely yours,

Harry Stone

Boston Oct/36
My dear Miss Halpert: In reply
to your letter will say
we will ship the Velvets
for your approval
the early part of week
73 Newbury St. Home's House Painters
1936

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS

Edith G. Halpert
113 West 13th Street
New York City

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

113 West 15th Street
New York, N. Y.
October 17, 1936

Mr. Thos. Bartlett
Director of Finance
Works Progress Administration
1734 New York Avenue, N. W.
Washington, D. C.

Dear Mr. Bartlett:

I received your check for the sum of \$47.65 together with your letter advising me of a deduction aggregating \$9.20.

I have been unable to ascertain what particular items were eliminated and should appreciate hearing from you regarding the matter. Frankly, I do not understand why there have been any deductions but should be glad to get your explanatory note.

I was obliged on each trip to telephone numerous times and do not understand why telephone calls and fares, all of which were absolutely essential in carrying out my work had been removed from some of my original requisitions. I would be most grateful if you would explain how this thing functions. My present address is 113 West 15th Street, New York, N. Y.

Sincerely yours,

Laith Gregor Halpert

copy to Mr. Parker

WORKS PROGRESS ADMINISTRATION

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

HARRY L. HOPKINS
ADMINISTRATOR

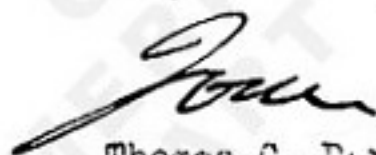
October 21, 1936

Mrs. Edith G. Halpert
Downtown Gallery
113 West 13th Street
New York City, N. Y.

Dear Mrs. Halpert:


Enclosed please find your expense voucher covering the period from September 9th through the 30th, for the sum of \$89.75. Will you kindly sign this form in the place provided and have it notarized as indicated. As soon as we receive this voucher from you we shall present it for payment.

Very sincerely yours,



Thomas C. Parker
Assistant to Director
Federal Art Project

Enclosure


October 28, 1936

Miss Ida Jacoby
Howe's House of Antiques
73 Newbury Street
Boston, Mass.

Dear Miss Jacoby:

Please forgive me for not having written to you sooner. We are making final preparations for opening the gallery and I did not have an opportunity.

I am very grateful to you for having sent us the velvets. From description they sounded very unusual but when they actually arrived I found that we had similar examples here purchased at much lower prices. We are prepared to pay some of the figures specified by you but only in extreme cases where the object is really unusual. Otherwise we have to keep to the lower figures since our clients are not accustomed to paying such high prices for velvets.

The expressage was paid both ways and we returned the pictures to you promptly so that you would not be inconvenienced. If in the future you should get something of special importance, won't you please communicate with me.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

October 28, 1936

Mr. Robert Tannahill
2171 Iroquois Avenue
Detroit, Michigan

Dear Mr. Tannahill:

We are so late in reopening this year that it may be possible we missed you during your last visit in New York. Are you planning to be in soon again?

Were you abroad this year? I hear that Detroit is now having a big time. I hope it is extremely successful as it sounds like a fascinating idea.

I have reorganized the gallery and there are two separate divisions at the present time, one devoted to the work of six outstanding artists - Karfiol, Kuniyoshi, Laurent, Blair, O'Keefe and Wheeler, who no longer have to be sold to the public in so far as quality is concerned. There is no further question about their importance in American culture. We have a magnificent group of paintings and sculpture by these six artists at the present time.

The other section is devoted to the work of young artists whom I selected after a very careful survey. The younger generation of painters is really doing some extraordinarily fine work and we have excellent examples on display in this exhibition. The policy governing the young section calls for specially low prices and practically all the works are marked from \$15 to \$100. The idea is to stimulate the artists to greater effort and to stimulate the public which is not prepared for the most important and expensive, to buy paintings by younger artists at low prices.

The Marin Show is creating more enthusiasm than any exhibition held in years. Your "Circus" looks superb and I am delighted that you had the courage and foresight to acquire this very important painting before the general aculation. I talked with Mr. Stieglitz today regarding the many water colors in the show which were not intended for sale. He advised me that he would let go several pictures from his own collection in order to get one year's allowance for John Marin. Naturally, he wants him to be free from all care and while we will unquestionably sell a number of pictures once the season is in swing, he wants to make sure of a specific sum before the 1st of December. If you think that any Detroiters would be interested I think it would be a grand opportunity to acquire at special prices the outstanding examples of Marin's work. Please keep this quiet as I am sure Mr. Stieglitz would not like the public to feel that the works on show are for general distribution.

In any event I hope to hear from you very soon and certainly look forward to a visit from you. It will be swell to see you again.

Sincerely yours,

November 3, 1936

Mrs. Franklin D. Roosevelt
20 East 11th Street
New York, N. Y.

Dear Mrs. Roosevelt:

As a neighbor, on your occasional visits to your 11th Street apartment, I am calling your attention to this gallery now celebrating its 10th anniversary. The Downtown Gallery has devoted itself entirely to the work of American artists and in its ten years' existence has established many artists now considered the leading painters and sculptors of the day.

Last summer as Director of Exhibitions on the Federal Art Project I found that government sponsorship created not only a large production of art but also art of great quality. I selected thirteen young painters, all products of the Federal Art Project, who, in my estimation, represent the high peak of achievement in the group. Their work is now on view at the gallery and it is my hope that the public response will make it possible for these artists to become self-supporting and no longer dependent on government subsidy. I am trying to encourage this idea among dealers throughout the country in a desire to reduce in a practical way the number of artists on relief - or to make room for new artists who need help.

In all movements of this character it is necessary to start the ball rolling by some official or semi-official act which will serve as inspiration to the large public. It occurred to me that on your next visit to this part of town you may care to come in and select one small painting as a gesture of support. While I should be delighted to present a picture to you, (I am sure all the artists feel likewise too) the effect would be lost unless you actually make a purchase. The artists are enthusiastic about the idea of art for the people and have cooperated with me by marking their work at prices ranging from fifteen to one hundred dollars. There is a large selection in the lower brackets.

Inasmuch as we have one gallery set aside for the work of the best known painters - Sheeler, Marin, O'Keeffe, Arp, Kuniyoshi and the sculptor, Laurent - with prices ranging in the thousands, I hope you will believe me when I say that this appeal on my part is not a means of making a sale. My reason - pure and simple - is to give impetus to the movement of helping artists to help themselves - government budget for art. The President, through

6111 23 11 1936

Mrs. Franklin D. Roosevelt - 2

November 3, 1936

his far sighted human policy has among other things created a renaissance in American art. We now have the highest standard of quality yet achieved among younger painters in any country. The public taste, through the many exhibitions organized by the Federal Art Project has also grown to astounding heights. I am sure that your help as suggested above would be an invaluable contribution to the artists and to the public.

Sincerely yours,

Director

Edith Greer Malpert
nrc

**LYMAN ALLYN MUSEUM
NEW LONDON CONNECTICUT**

4. XI. 36

Mrs. Edith Gregor Halpert
113 West 13th Street
New York City

Dear Mrs. Halpert:

I am glad you are sending two photographs of the Lorch from different points of view. You must not suppose that I have any hope of placing the "Mother and Child" on Museum property. If I knew anybody from whom I could pry that much money, it would go at this stage of the game into a lot of drawings. No; what I am thinking of is the fact that Miss Katharine Blunt, President of Connecticut College for Women, our nearest neighbor, remarked the other day that in connection with the considerable expansion of their campus, soon to begin, she wanted a fountain or some similar feature of prominence. Russell Hitchcock and I, though we are devoted to Miss Blunt, have been conducting a guerilla warfare in her camp against the continued employment as Connecticut College's architects of Shreve, Lamb, and Harmon, who are capable of doing excellent buildings, but whose work here has grown worse and worse. Unfortunately all our criticisms are ex post facto, as it is impossible to make any impression on S., L., & H. by pointing out faults while they are visible in the planning stage. Consequently I welcome opportunities to present constructive suggestions rather than destructive criticisms. Miss Blunt is a pretty good money-catcher; I doubt whether at this point she would want to chase very hard after money for something unutilitarian, but I do want her to try to see how fine the Lorch is and how fine it would be on a granite-surrounded campus.

Yours faithfully,

Winthrop Ames

WORKS PROGRESS ADMINISTRATION

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

HARRY L. HOPKINS
ADMINISTRATOR

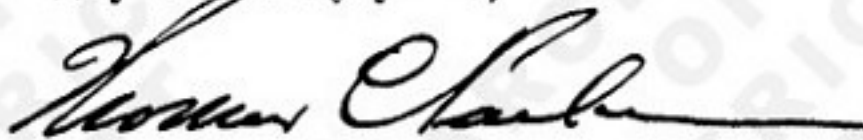
November 4, 1936

Mrs. Edith Halpert
Downtown Gallery,
113 West 13th Street
New York City, New York

Dear Mrs. Halpert:

On the first and fifteenth of each month, please telegraph the amount of travel covered during the previous two-week period. All travel vouchers and other information pertaining to travel are to be forwarded to this office and not to the office of Mr. Edwin S. Taylor. Travel should be performed only in accordance with previously approved travel authorization.

Very sincerely yours,



Thomas G. Sawyer
Assistant to Director
Federal Art Project

November 5, 1936

Mr. Thomas Parker
Federal Art Project
Works Progress Administration
1734 New York Avenue
Washington, D.C.

Dear Tom:

Will you please let me know how I am to report officially the time spent on the Project during the month of October? For your information, I am listing the working days below. This was chiefly in connection with the Newark Museum exhibition which opens tomorrow night with a dinner party and great fanfare.

October 1,	1 day
2,	1 day
7,	1 "
8,	1 "
10,	1 "
11,	1 "
13,	1 "
14,	2 hours
15,	1 day
20,	1 day
22,	1 day
23,	3 hours
26,	1 day
28,	1 day
30,	1 day

I wrote to Crofut about the records for the Newark Show. It seems advisable after the exhibition opens and all the excess material will be ready for return to check with the state directors in order to make certain that record cards are on file in Washington. Of course, I shall supervise this work as I have so much correspondence in connection with the material but it would be much less expensive to have Crofut attend to the details. Please let me know your decision in the matter. My very best regards.

Sincerely yours,

nrc

Edith Gregor Halpert

LAW OFFICES
MAURICE J. SPEISER
580 FIFTH AVENUE
NEW YORK
BRYANT 9-0840

November 17th, 1936

Downtown Gallery
113 West 13th Street
New York City

Gentlemen:

I am in receipt of your card with respect to the Boyer-Demuth case. I cannot send you the papers which you request, as I have no such papers in my possession. The only paper in my files with respect to this matter is a letter from Miss Juliana Force addressed to my home in Philadelphia.

My Philadelphia office advises me that you were represented in this matter by I. Emanuel Sauder, of Philadelphia and, of course, all the papers would be in his possession.

I trust that this information will be of assistance to you.

Very truly yours,

M. J. Speiser

MJS:RS

*1420 Walnut St
Phila, Pa.*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RECEIVED
61 SEVENTH AVE.
OFFICE 2-0100

STANDARD TIME
INDICATED ON THIS MESSAGE

Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial
Cables



All America
Cables

Mackay

Radio

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LOC	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
	RADIOGRAM

Form
16

N49 6-W DETROIT MICH 352P NOV 20 1936

MRS EDITH HALPERT, DOWNTOWN GALLERY

113 WEST 15 ST

KINDLY SEND WOMANS PORTRAIT ON APPROVAL

W R VALENTINE

Detroit Institute of Arts 422P

Telephone Your Telegrams to Postal Telegraph

Robert
THE WHITE HOUSE
WASHINGTON

November 20, 1936

My dear Miss Halpert:

Mrs. Roosevelt asks me to tell you that she will come in to the exhibition on December 8th at about 4:00 p.m., and that she will be glad to buy a picture.

Very sincerely yours,

Malvina T. Scheider

Malvina T. Scheider
Secretary to
Mrs. Roosevelt

Miss Edith Gregor Halpert
115 West 13th Street
New York
N.Y.

Nov. 20, 1936

T. Samuel Gauder
1400 Walnut Street
Phila. Pa.

Dear Mr. Gauder:

You have in your possession all the papers relating to the Royen-Smith case which we would like returned to us at your very earliest convenience. These papers include some belonging to the Whittier Museum which they desired returned to them. Could you give this your immediate attention. Thank you.

Downtown Gallery, Inc.

Bookkeeper

W B WILLARD
PRESIDENT

JAMES W CROLIUS, JR
VICE-PRESIDENT

WM DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC
INSURANCE
Nos 64-66 WALL STREET

A/H NEW YORK Nov. 20, 1936

The American Folk Art Gallery, Inc.,
113 West 13th St.,
New York City.

Re Camden Policy JFA-20112

Gentlemen:

We enclose corrected schedule under the above policy for the month of October 1936, showing premium due of \$12.05, instead of \$8.03, which was incorrectly figured. Please destroy the schedule previously sent you for the month of October, and oblige,

Faithfully yours,
FREDERIC B. THOMASON INC.

W B Willard
President

LAW OFFICES
I. EMANUEL SAUDER
GUARANTEE TRUST BUILDING
1420 WALNUT STREET
PHILADELPHIA

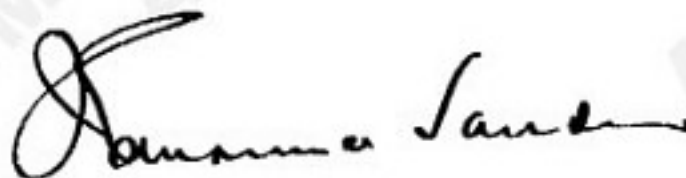
November 21, 1936.

The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

My dear Mrs. Halpert:

I acknowledge receipt of yours of November 20th. I am returning the papers you requested, particularly the correspondence between the Whitney Museum of American Art and Mellon Galleries, especially the cancelled check of Juliana R. Force, No. 635, dated February 23, 1933 on The Fifth Avenue Bank in the sum of \$1498.03.

Very truly yours,



I. EMANUEL SAUDER

IES:GC
encs.

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November 21, 1936

Dr. Wilhelm R. Valentiner
Detroit Institute of Arts
Detroit, Michigan

Dear Dr. Valentiner:

Immediately upon receipt of your telegram, I shipped "Lady of Hornell" to the Detroit Institute of Art. The picture has been fully insured by us against any damage in transportation.

I am very much pleased that you think this picture sufficiently important for your consideration. In my experience of collecting folk art, I find this the outstanding anonymous example we have found to date.

As I mentioned to Mr. Lannahill, we have set an especially low price on this painting for your approval as I realize the great importance it will give our entire collection to have the Detroit Institute acquire an early American picture from us. We hope that some day you will ask a few of the Detroit collectors to contribute to the Museum some of the excellent items they have already acquired so that Detroit may have the first room devoted entirely to the early American tradition in painting and sculpture by unadvertised artists of high quality.

I hope that when you are next in New York, you will find time to pay us a visit. We have some very fine new examples by both modern and early American artists.

Sincerely yours,

LGH:rc

WORKS PROGRESS ADMINISTRATION

10467

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

HARRY L. HOPKINS
ADMINISTRATOR

November 21, 1936
Ref. CC-P

Mr. E. Halpert
113 W. 13th St.
New York City, New York

~~Washington, D.C.~~

Dear Mr. Halpert:

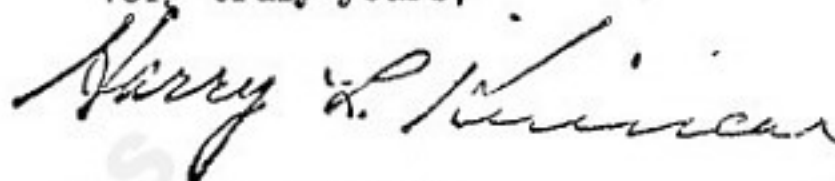
Your services as Consultant in the Works Progress Administration, at \$ 20.00 P.D. ~~per annum~~, have been terminated by the Administrator, without prejudice, but due to the reduction in personnel, effective at the close of business, December 5, 1936, which is inclusive of all accumulated leave due you, making your last working day December 5, 1936, on Project W.P. 5-12.

A release of your services will be given any date prior to the termination date should you secure a government position elsewhere.

Final salary checks of persons resigning or being terminated, are not released until travel identification cards, building passes, and necessary leave slips are turned into this office.

Your final check will be held pending compliance with the above.

Very truly yours,



HARRY L. KINNEAR
Chief Clerk

For the Administrator

ARTHUR H. TORREY-TAY HOHOFF
135 EAST 58TH STREET
NEW YORK CITY

November 25th, 1936

Mrs. Edith Halpert,
Downtown Gallery,
113 West 13th Street,
New York City.

My dear Mrs. Halpert,

According to our conversation, here is
our understanding of the arrangement between
us on the mural and portrait proposition.

We will speculate on it for six months,
charging during that time a few of 10% of the
money received by you from the artist's com-
mission on each piece of work obtained through
the new organization.

After six months from the start of our job,
we will meet to discuss the situation as it has
developed in that time, and decide on whatever
change in financial arrangements seems best in
view of new conditions.

Expenses of printing, or especially heavy
mailing, will be borne by the organization.

Sincerely yours,

Arthur H. Torrey

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ARTHUR H. TORREY-TAY HOHOFF

135 East 58th Street

New York City

November 25th, 1936

Mrs. Edith Halpert,
Downtown Gallery,
113 West 13th Street,
New York City

My dear Mrs. Halpert,

According to our conversation, here is
our understanding of the arrangement between
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view of new conditions.

Expenses of printing, or especially heavy
mailing, will be borne by the organization.

Sincerely yours,

(signed) Arthur H. Torrey

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

C

O

P

(Penciled
notation)
Started
June 28/37

Y

WORKS PROGRESS ADMINISTRATION

1055

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

HARRY L. HOPKINS
ADMINISTRATOR

REFERENCE: FIN: C: Q.

NOV 30 1936

Miss Edith G. Halpert,
c/o Mrs. Andre,
1500 Eye St., N. W.,
Washington, D. C.

Dear Madam:

In the audit of your account for the period from September 9, 1936 to Sept. 30, 1936 in which you claim \$ 89.75 it has been found necessary to make deductions in the aggregate of \$.50 as indicated below; therefore, your account has been approved in the sum of \$ 89.25 instead of the amount claimed.

Sept. 10, 1936 - Transportation procured on request as follows:

T/R WPA 168755, Newark, N.J. to Washington, D.C. (via air)	\$9.80	
Bus to Newark Airport	1.00	\$10.80

Allowed:

New York to Washington (Rail)	6.80	
New York to Washington (Pullman)	2.50	
Per diem savings, 1/2 day @ \$5.00	1.25	10.55 \$.25

Sept. 28, 1936 - Transportation procured on request as follows:

T/R WPA 173852, New York to Washington, D.C. and return (via air), \$19.00, used one way	9.80	
Bus from New York to Newark airport	1.00	10.80

Allowed:

New York to Washington (Rail)	6.80	
New York to Washington (Pullman)	2.50	
Per diem savings 1/2 day @ \$5.00	1.25	10.55 .25
		\$.50

On both of the above dates, you left Newark by air at 9:10 P.M. and arrived in Washington, 10:30 P.M. Schedule on file in the General Accounting Office shows you could have left New York by rail at 12:40 A.M. and arrived in Washington at 5:40 A.M.
T. R. Par. 6.

These deductions are in accordance with suspensions made by the General Accounting Office.

Very truly yours,

F. S. Bartlett

F. S. BARTLETT,
Director of Finance.

Finance Division, W.P.A.
Notice of Deductions on Claim

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 1, 1936

Mrs. Franklyn C. Atkins, Director
Gimbel Galleries
Gimbel Brothers, Inc.
Philadelphia, Pa.

Dear Mrs. Atkins:

Thank you for your check. A receipted bill is enclosed. I hope that you managed to sell all of these items. Did Mr. Kaufmann retain the "Newlyweds"? All the other items check against our list.

This afternoon, I expect a representative from the Howard Trucking Company to go over the damaged items. Eight paintings are included in this group as well as six sculptures. The toy horse, the wooden deer and the plaster rooster were completely broken. The cigar store figure and the small fish carving were both badly chipped. As I advised you earlier, our telephone conversation with the trucking company was careless beyond anyone's imagination. There is no protection of these pictures and metal carvings. They are pressed against canvases without any padding whatsoever. When the car is brought in the first group is so horrified as to be placed directly over large scratching and indenting the entire group.

I do not know just what our insurance company will do regarding the matter since a fine arts policy includes claims on carefully packed shipments. I am referring Mr. Villard, the President of the Insurance Company, to the Howard Trucking Corporation to straighten out the matter. It is unfortunate that this occurred as most of the objects in the exhibition were of great value to us and naturally cannot be replaced. The paintings can be restored but the sculpture will be worthless. It is too bad particularly since such great care was exercised at the Gimbel Galleries during the show. I recall seeing all the items in perfect good condition during my visit.

I sincerely trust that the matter will be settled satisfactorily. I shall communicate with you when I hear the final results.

Do not forget to call on me when you are in New York. I look forward to seeing you and Mr. Atkins again very soon.

Sincerely yours,

LGH:nc

LeRoy Comp

Dealer in Antiques

184 E. High Street
Carlisle, Penna.

Wed Dec - 2 - 36

Dear Miss Halpert

Just a Reminder in Regards to the Shimmel
Carvings as you know we have a fine
Collection Eagles dogs Roosters a carved man
to Represent Uncle Sam^{also} Weather vains we
have a fine Collection would Be glad to
see you from Jan

Sincerely yours
LeRoy Comp

Dec. 1, 1936

Frederic W. Thomason, Inc.
64-66 Wall Street
New York, N. Y.

Dear Mr. Albert:

Would you be good enough to check our American Folk Art Gallery Insurance list to see whether the two items listed below have ever been removed; if not, please cancel the insurance on them at once. Please confirm to me. Thank you.

Downtown Gallery, Inc.

Bookkeeper

P435 wood
P328 oil

Figurehead
The Kittle Violinist

200.00
50.00

FREDERIC B. THOMASON
INC.
INSURANCE

NO. 64-66 WALL STREET

W B WILLARD
PRESIDENT
JAMES W CROLIUS, JR.
VICE PRESIDENT
WM. DE SIEBENTHAL
SECRETARY-TREASURER

A/H NEW YORK Dec. 2, 1936

American Folk Art Gallery, Inc.,
113 West 13th St.,
New York City.

Gentlemen:

Confirming instructions received from you,
we beg to advise we have cancelled the following items
from your insurance list:

P435	wood	Figurehead	\$200.
P828	oil	The Kittle Violinist	50.

Faithfully yours,

FREDERIC B. THOMASON INC.

W B Willard
President

December 3, 1936

Mr. C. K. Johnson
Egles Nest
Hürley, N. Y.

Dear Mr. Johnson:

Enclosed you will find a check for \$42.00 for the painting on velvet and the mourning picture in black and white. You may recall that I did not wish to keep the water color which is available any time at your convenience.

Can you give me some information regarding the eagle of which you sent me a photograph. I should like to know where it was originally placed, its exact size and age.

Sincerely yours,

E. Hine

RESTORER
FRAME MAKER

SIDNEY S. KOPP
34 WEST 56th STREET
NEW YORK

TELEPHONE
CIRCLE 6-2471

December 3, 1936

The Downtown Gallery
115 West 15th Street,
New York City.

Attention Mrs. E. G. Halpert.

Dear Madam:

The following is the work necessary and,
the cost, for the damaged articles you submitted for
my estimate.

Deer.....2 Legs Joined, Antlers straightened, and re-toned, replace missing parts.....	\$15.00
Wooden Horse....Leg Joined, replace missing peices, replace missing ear.	\$12.50
Fish.....Missing peice replaced on tail, and re-tone.....	\$8.00
Portrait of A Quaker Lady.....Restore scratched and missing parts whic necessitates removing varnish and re-varnishing	\$60.00

Trusting the above meets with your
approval,

very truly yours,

Sidney S. Kopp.

G. K. JOHNSON
ANTIQUES
EAGLE'S NEST
HURLEY, N. Y.

Dec. 5. 36.

Mr. Edith J. Halpert
113 West 13 St
N.Y.

Dear Madam:

The Wingspread of Eagle is 45 inches
the height is 38 inches, it has the original
gilding in good condition, it was taken from
some Hudson River boat, I do not know the
name of the boat.

It is said to be a very fine piece,
I hope to see it in a collection.

Very truly yours
G. K. Johnson.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

CABLE ADDRESS
METMUSART

DEPARTMENT OF THE AMERICAN WING

December 8, 1936.

Dear Miss Halpert,

Thank you for your letter and the
catalogue of the Exhibition of Vital Statistics.

I hope to have the time to see the exhibition
in the near future.

With best regards, I am

Very sincerely yours,

Joseph Downs
Joseph Downs
Curator

Miss Edith G. Halpert,
The Downtown Gallery,
113 West 13 Street,
New York City.

WORKS PROGRESS ADMINISTRATION

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

HARRY L. HOPKINS
ADMINISTRATOR

December 9, 1936.

Mrs. Edith Halpert,
Downtown Gallery,
113 West 13th Street,
New York City, New York.

Dear Edith:

Thank you for your letter of December 3.

I have discussed the Raleigh exhibit with Dan Defenbacher, who was in the city last Saturday, and I believe he has written you concerning its preparation for shipment to North Carolina. I would appreciate greatly your assembling this exhibit for him as I know it will make quite a hit with his co-operating sponsors.

I have certified the five working days listed in your letter, and shall forward your check to you when it is received by this office.

As I explained to Dan, I believe it would be best to have these works packed by Budworth and shipped on co-operating sponsors' funds in order to avoid any possible criticism about the use of project funds for this type of show.

As you have probably read in the papers, it has been necessary for us to reduce our personnel by over 1000 persons, and thus the reason for necessity of terminating your services. I know that you appreciate that this does not necessarily mean that we are disposing of your services, but just making a numerical reduction in the number of people carried on our payroll.

Sometime after the holidays, Mr. Cahill and I would like to have you come to Washington and to discuss several procedures and plans with you.

With kindest personal regards for a successful season, I am

Very sincerely yours,



Thomas C. Parker,
Assistant to Director,
Federal Art Project.

25-1

CITY OF NEW YORK
DEPARTMENT OF HEALTH
125 WORTH STREET
BOROUGH OF MANHATTAN

December 10, 1936

Mrs. Edith G. Halpert
Director, The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I am not entirely clear as to the request contained in your letter to Commissioner Rice of December 4th. You ask when the first Bureau of Vital Statistics was established. If you mean where in the world, the answer is probably Sweden, though I do not have the exact reference. If you refer to New York City, the answer is 1866, but even in New York City there was an official registration of vital statistics kept by the so-called City Inspector. This record is incomplete, especially so as regards births. We have mortality records which go back to 1804 and there are fragmentary birth records even from about that time.

The Health Department as it now exists was established in 1866 and was then made up of two bureaus, one the Sanitary Bureau, the other the Bureau of Vital Statistics. The birth records remained quite incomplete until about 1910. At the present time approximately 95 to 97 percent of all the births are registered with the Department of Health as required by law.

Very sincerely,

Charles F. Bolduan

Charles F. Bolduan, M.D.
Director, Bureau of Health Education

CFB:L

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1936

Dr. Charles F. Bolduan, Director
Bureau of Health Education
Department of Health
125 North Street
New York, N. Y.

Dear Dr. Bolduan:

I am very grateful to you for the information incorporated in your letter. I was referring only to the United States and since New York was probably the first city to establish such statistical records, the data you were good enough to furnish is entirely satisfactory.

Our present exhibition of birth and baptismal certificates, family records and mourning pictures will be of interest to you, I believe, as according to the dates given the fact is now established that aside from entries in the Bible such pictures as we have on view were the only statistics retained. I do hope you will come in. It will be a great pleasure to meet you.

Gratefully yours,

EGHnrc

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

December 11, 1936

Miss Edith Gregor Halpert
113 West 13th Street
New York
New York

My dear Mrs. Halpert:

Thank you for your note
and its enclosed announcement of your exhibition.

It will give me pleasure
to call some time when I am in New York. The
objects you are showing come within the scope
of other local museums rather than ours. We
have had folk art exhibitions during the past
twenty years, but we have not and are not apt
to add many to our permanent collections.

Sincerely yours,



Edwin J. Hipkiss, Curator
Department of Decorative Arts

EJH:EP

December 12, 1936

Mrs. D. T. Atkinson
P. O. Box 530
San Antonio, Texas

Dear Mrs. Atkinson:

It is a mighty long time since we have had the pleasure of seeing you here. How are you? What have you been doing?

Under separate cover we sent you a booklet outlining our new policy. After ten years we decided to reduce our list to the six artists, who, in our estimation, have and are making the greatest contribution to American art - Karlfiol, Kuniyoshi, Laurent, Marin, O'Keeffe and Wheeler. In addition we still have several of the deceased artists and naturally are featuring Pop Hart, Glenn Coleman, and Pascin. American art has reached such a high peak that it seems about time to make the distinction about what is lasting and what is promising. Therefore we have inaugurated a new department in which we are showing the work of fifteen young artists selected from a thousand who represent the best of the promissory notes.

The latter department is an effort to help the serious situation among the younger painters who have been affected by the economic pressure. The prices are varied from \$10.00 to \$100.00 and we are hoping that many persons will take advantage of this in the Christmas season as well as at future times.

I am very eager to have you add to our collection an important example by Karl and Karlfiol. The one reproduced in our booklet is about the finest canvas he has produced thus far. I can send you more details, if you wish. Meanwhile, I do hope you will come to town soon. It will be a great pleasure to see you again.

Sincerely yours,

EGHnr c

Dr. Richard L. Fuller, Seattle Art Museum
 James Chillman - Houston Museum of Fine Arts
 Mr. William Alanson Bryan - Los Angeles Mus.
 Miss Laura M. Bragg - Charleston Museum
 Mr. A. Everett Austin - Wadsworth Athenaeum
 Mr. Frank A. Almy - Hackley Art Gal.

Waller - de Young
 McKenney - Metropolitan
 Pittsby - Taylor Art Gal.
 East - North
 Telekai, Milwaukee
 December 12, 1936

Every - New York
 Washburn - Boston
 You - Boston
 St. Louis - Louisiana
 New York - New York
 New York - New York

Mr. Blake-More Godwin, Director
 Toledo Museum
 Toledo, Ohio

Dear Mr. Godwin:

Under separate cover we sent you an illustrated booklet outlining our new policy. We now have two separate departments in one of which we are trying to develop a mass interest in the work of the younger artists whose paintings are priced very low to make wide distribution possible.

In the daylight gallery six artists are being featured particularly for the attention of museums. There is no longer any question about their importance in American art and we are now hoping to encourage immediate acquisition by institutions throughout the country.

The biographies of the six artists - Hart, Amis, Laurent, Marin, O'Keefe and Wheeler - indicate that they are already represented in many of the major museums. In view of the great interest in American art, it seems propositions to add these artists to your collection. The illustrations represent some of the best examples but we have additional paintings and sculpture which we can offer for your consideration.

I shall be glad to send you photographs with full particulars on request. On the other hand, it would be more advisable for you to pay us a visit when you are next in the city so that you may have an opportunity to see the original works. I look forward to hearing from you.

Sincerely yours,

EGH:nc

THE DOWNTOWN GALLERY

CONTEMPORARY AMERICAN ART

113 WEST 13 STREET • NEW YORK • TELEPHONE WATKINS 9-1535

EDITH GREGOR HALPERT • DIRECTOR

December 14, 1936

Under separate cover, we sent you an illustrated booklet which defines our new policy and lists the names of American artists this gallery sponsors. The inauguration of our second unit, of mutual value to the young artists and the collectors, has aroused considerable enthusiasm throughout the country.

An announcement of our Christmas exhibition was enclosed in the booklet. This exhibition features the work of fifteen artists selected from the Federal art projects of the WPA as the outstanding painters of the younger generation. It is our hope that continued public response will relieve the government of such subsidies. To make possible a wide distribution, we have asked the artists in the second unit to affix low prices on their work, and all the paintings on view are priced from \$10.00 to \$50.00, with a few ranging to \$100.00. The selection is varied in subject and treatment, but consistently high in quality. These paintings offer extraordinary opportunities to choose original works of art as unusual Christmas gifts within the most modest budget - or as excellent additions to your own collection.

Won't you help this movement by making an immediate purchase? I recommend an early visit.

A comprehensive group of recent Ceramics by Carl Walters is included in the special exhibition, while the six artists in the Daylight gallery are represented with outstanding examples.

Sincerely yours,

EGH:SF

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE GRAND RAPIDS ART GALLERY
230 FULTON STREET, E.
GRAND RAPIDS, MICHIGAN

December 14, 1936

Mrs. Edith Halpert
The Downtown Gallery
New York City

Dear Mrs. Halpert:

I have your letter of December 12 regarding your new artists. The purpose of the exhibition, its price ranges and all seem quite interesting.

At this time I might suggest that our sole remaining open date is February 1 to 15. I should like to be advised of the conditions under which the exhibition would be sent and whether it would be possible to arrange the exhibit for this period.

Thank you for your interest in our gallery.

Very sincerely yours,

Otto Karl Bach
Otto Karl Bach
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dec. 15, 1936

Frederic B. Thomason, Inc.
64-66 Wall Street
New York, N. Y.

Dear Mr. Albert:

Will you kindly add the following items to our regular American Folk Art Gallery list:

<u>No.</u>	<u>Medium</u>	<u>Title</u>	<u>Ins. Val.</u>
P1165	Water Color	Silhouette - Portrait	18.00
P1166	" "	Fruit in Basket	20.00
P1167	Book	Copy Book	15.00

Will you also cancel the items listed below from the American Folk Art Gallery list as they have been sold:

P1024	Ptg. on Velvet	Small Basket of Fruit	8.00
P 780	Crayon Drawing	Flowers in decorated Vase	15.00
P 88	Fractur	Birth Certificate -Thomas McDonough	15.00

Please confirm. Thank you.

Downtown Gallery, Inc.

Bookkeeper

THE WHITE HOUSE
WASHINGTON

December 19, 1936.

Dear Mrs. Halpert:-

I wonder if I could trouble you to send me four of the ash trays which Mrs. Roosevelt admired when she visited the Downtown Gallery. I understand they are \$2.50 per piece and so I enclose my check for \$10.00. Will you be good enough to see that they are sent immediately, as I would like them for a Christmas gift?

With many thanks and much appreciation of your kindness,

Very sincerely yours,

Grace G. Tully

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City, N. Y.

December 22, 1936

Mr. Otto Karl Bach, Director
Grand Rapids Art Gallery
230 Fulton Street, E.
Grand Rapids, Michigan

Dear Mr. Bach:

Now that we have had an opportunity to test the possibilities of our new plan, I am convinced that you will have great success with an exhibition of the younger artists' work. During the past two weeks we have sold forty or fifty items and there is tremendous interest in the paintings by these young artists.

I can arrange to have the show open before the first of February so that your opening day will be on that date. If you think two weeks are sufficient we shall schedule the show for the period of February 1st to the 15th.

We are not charging rent on the younger artists and thus you are required to pay only the packing, insurance and transportation charges which in this case will not amount to very much. Please let us know whether you wish to have the paintings sent on without frames to reduce transportation expense. On smaller pictures we are using bracquettes and possibly it will be more economical for you to do likewise. The big water colors can be hung under glass and of course the oils are all framed.

While we are planning to arrange for a definite sales guarantee I am so positive that you will dispose of a number of these pictures that I am not even making this request. However, I hope that you will make every effort to help along the cause. The artists are delighted with the new income and we are hoping to take a good many off the Federal Art Project as I am sure they will become self-supporting in a short time.

My best regards and the season's greetings.

Sincerely yours,

LGH:nrc

THE GRAND RAPIDS ART GALLERY
230 FULTON STREET, E.
GRAND RAPIDS, MICHIGAN

December 28, 1936

Mrs. Edith Halpert
Downtown Gallery
New York City

Dear Mrs. Halpert:

I regret that I am unable at this time to
have your show for the period February 1 to 15.

I am familiar with the work of several of your
new people and I should have enjoyed very much having
the show had not our exhibition plans changed in the
meantime.

I hope that we may try this sometime soon and
I wish to thank you for your kind interest in our
little gallery.

I will take the liberty of writing you about
this exhibit if at any time I can see a possibility
of including it in our exhibitions schedule of this
year.

With best wishes, I am

Sincerely yours,

Otto Karl Bach

Otto Karl Bach, Director

10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

December 30th, 1936.

Dear Mrs. Halpert:-

Mrs. Rockefeller has asked me to send you the enclosed check for \$75 for the Artists' New Year's Party. At the former rate of \$1.50, this will take care of fifty people. Mrs. Rockefeller thinks you are awfully good to attend to it all, and wants me to thank you for it.

Sincerely,

Anna F. Kelly

Mrs. Edith G. Halpert
113 West 13th Street
City

COPY

10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

December 30th, 1936.

Dear Mrs. Halpert:-

Mrs. Rockefeller has asked me to send you the enclosed check for \$75 for the Artists' New Year's Party. At the former rate of \$1.50, this will take care of fifty people. Mrs. Rockefeller thinks you are awfully good to attend to it all, and wants me to thank you for it.

Sincerely,

(signed)

Anna L. Kelly

Mrs. Edith G. Halpert
113 West 13th Street
City

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

December 28, 1936

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

I am writing to acknowledge your letter of December 22nd to Mr. Cunningham who is in New York. I have written him and asked him to get in touch with you about the "Marins". His address, in case you want to reach him, is c/o Thomas W. Lamont, 107 East 70th Street.

We will expect the Cheeler on January 5th.

Sincerely yours,

Elean S. Hummel

Assistant in the
Department of Paintings.

WORKS PROGRESS ADMINISTRATION

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

HARRY L. HOPKINS
ADMINISTRATOR

December 28, 1936

Mrs. Edith Halpert
Downtown Gallery
113 West 13th Street
New York City, New York

Dear Edith:

We have been asked to communicate with you and secure from you your travel identification card, building pass and transportation request books. Our records show that Travel Book #WPA B-17386 was issued you September 18, 1936.

It will be necessary for these items to be returned before your final check will be sent. Whenever you have a moment I would appreciate your sending them to this office.

With kindest personal regards and best wishes for the New Year,

Very sincerely yours,

Thomas C. Parker
Thomas C. Parker
Assistant to Director
Federal Art Project

*P.S. Sorry I have missed seeing you over the week end -
T.C.P.*

CORRESPONDENCE

1937